WINTER EXHIBITION

OF THE

WORCESTER ART MUSEUM

1898–1899

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Voted by the directors of the Art Museum that any person annually subscribing five dollars towards the maintenance of the Art Museum be called a subscribing member and be furnished with a ticket giving admission to all Exhibitions for one year.

Subscriptions may be paid to Mr. L. N. Kinnicutt, Treasurer, 359 Main Street.

These tickets are transferable and admit two persons.

NORTHEASTERN ROOM ON FIRST FLOOR.

ENGRAVINGS

from the old Masters by Sir Robert Strange. The gifts to the Museum of Mr. John E. Russell, of Leicester.

SIR ROBERT STRANGE.

Born in Scotland in 1721, died 1792. An eminent line engraver. In the technique of engraving Strange was a master. "His line is tender and flowing, without monotony or confusion, and his expression of flesh is characterized by uncommon delicacy and transparency. In draughtsmanship his works are often defective."

CATALOGUE OF CASTS.

The references are to the three books placed upon the table.

1. RELIEFS FROM THE NORTH FRIEZE OF THE PARTHENON.

Middle of 5th century B. C.

The frieze of the Parthenon represents the procession at Athens in honor of Athena, the patron goddess of the city. This portion of the frieze shows cavalry in rapid motion, horses prancing, youths riding with dash and spirit.

"The sculpture of the Parthenon stands in a connected series as the most perfect example of the art of Greece, and

the frieze, distinguished at once by its unity and variety of design, displays Attic grace and refinement at the height."

Robinson, p. 154.
Tarbell, p. 192.
Gardner, p. 289.

Gift of the Horticultural Society.

2. THE LEMNIAN ATHENA.

Middle of 5th century B. C.

Supposed copy of the Lemnian Athena by Pheidias. The lost original in bronze was erected on the Akropolis, at Athens, by the Athenian colonists of the Island of Lemnos.

"The most beautiful statue of Athena which the world now possesses." The goddess is represented in her peaceful aspect. The style is severely simple, " the virginal face is conceived and wrought with extreme refinement."

Robinson, p. 86.
Tarbell, p. 188.
Gardner, p. 289.

Gift of Miss Emma A. Pratt.

3. VENUS OF MELOS.

Statue in the Louvre, Paris. Perhaps a Greek original of the middle of the 4th century B. C.

"The most famous and the most beautiful of all female statues."

"The superb modeling and majestic proportions, the dignity of bearing, the face pure as it is beautiful, proud and yet sympathetic, are characteristic of the Venus Urania, the heavenly Venus."

Robinson, p. 250.
Tarbell, p. 249.
Gardner, p. 482.

Gift of Worcester Art Society.

4. NIKÉ (VICTORY) OF SAMOTHRAKE.

Statue in the Louvre, Paris. Last part of the 4th century B. C.

A votive offering to commemorate a naval victory. The goddess, standing on the prow of a vessel, is rushing through the air with the motion of the ship, her garments blown backward by the wind.

"A magnificent idea magnificently rendered."

Robinson, p. 355.

Tarbell, p. 247.

Gardner, p. 485.

Gift of Worcester Woman's Club.

5. HERMES RESTING.

Bronze statue at Naples. Second half of 4th century B. C.

"The youthful messenger of the gods resting in the midst of his course."

"The grace with which the figure is composed cannot be too highly praised; for rhythm and harmony of line it is often quoted as one of the best examples of Greek art."

Robinson, p. 236.

Gift of Worcester bank clerks.

6. SATYR OF PRAXITILES.

Statue in the Capitoline Museum, Rome. Middle of 4th century B. C.

The Marble Fawn of Hawthorne.

"Simply a beautiful boy." "Easy, mirthful, apt for jollity, yet not incapable of being touched by pathos."

Robinson, p. 224.

Tarbell, p. 226.

Gardner, p. 364.

Gift of ——

7. THE APOXYOMENOS.

Statue in the Vatican, Rome. Latter part of 4th century B. C.

After a bronze statue of Lysippos.

"A fine copy of a famous statue." It represents a Greek youth cleaning himself after exercise.

Robinson, p. 234.
Tarbell, p. 238.
Gardner, p. 406.

Gift of the Board of Underwriters.

8. THE LUDOVISI ARES.

Statue in Rome.

"The long, slender limbs of this figure, its athletic body and fine head bear such a resemblance to the Apoxyomenos (No. 7) as to warrant the belief that its original was by the same sculptor.

Robinson, p. 235.

Gift of the employees of the Gazette, Telegram, and Spy.

9. THE DYING GALATIAN.

Statue in the Capitoline Museum, Rome. Pergamon School, 3d century B. C.

The so-called "dying gladiator."

"The face is not distorted, the limbs are not violently contracted,—the warrior maintains a dignity which renders this statue one of the noblest expressions of pathos in Greek art."

Robinson, p. 311.
Tarbell, p. 259.
Gardner, p. 454.

Gift of the Gesang Verein Frohsinn.

10. MENANDER.

Portrait statue, Vatican, Rome.

Menander, Greek Poet, died in 291 B. C.

This statue is "one of the finest examples of Greek portraiture that survive," especially for the ease and freedom of the pose.

Robinson, p. 263.
Tarbell, pp. 252, 253.
Gardner (portraiture), p. 448-452.

Gift of the teachers of the Worcester Public Schools.

11. SATYR PLAYING THE SCABELLUM.

Statue in Uffizi, Florence.

"The Scabellum (literally the wooden shoe) was an instrument played with the feet, and used for beating time. This figure is spirited and well modeled."

Robinson, p. 247.

Gift of the Worcester printers.

12. WARRIOR OF AGASIAS.

Statue in the Louvre, Paris. First part of 2d or last part of 3d century B. C.

The so-called Borghese warrior.

A combatant on foot attacking a horseman, the posture for an instant only. "As an illustration of the muscular action of the human figure, the work is masterly."

Robinson, p. 319.

Gardner, p. 475.

Gift of the Quinsigamond Boat Club.

13. AUGUSTUS.

Portrait statue in the Vatican, Rome. Soon after 20 B. C.

The Emperor is represented as Commander-in-Chief of the Roman armies. "The pose of the figure is not only easy and natural, but thoroughly majestic, harmonizing finely with the dignity of the face, and the execution is masterly. In the modeling of the head, power is combined with extreme delicacy."

Robinson, p. 290.

Gift of the Worcester Board of Trade.

14. THE LUDOVISI MEDUSA.

Mask at Rome.

All who looked upon the Gorgon, Medusa, were turned into stone. She is here represented as "a beautiful woman whose dread power came from her coldness and want of feeling."

Gift of Mrs. Albert S. Brown.

15. THE BEARDED DIONYSOS.

Bronze bust at Naples. Fifth century B. C.

The so-called Plato. The older Greek type of Dionysos represented a grave, bearded man, and this bust is one of its finest examples.

Robinson, p. 98.

16. THE SO-CALLED SAPPHO.

Naples, 4th century B. C. ?

This is one of the most beautiful bronzes discovered at Herculaneum and perhaps a portrait, though not of Sappho.

Robinson, p. 106.

Gift of Mrs. Albert S. Brown.

17. HOMER.

Bust at Naples. Last part of 4th century B. C.

"At that time originated the practice of making imaginary portraits of the great men of the past."

Robinson, p. 112.

Tarbell, p. 254.

Gardner, p. 451.

Gift of Mrs. Albert S. Brown.

18. HEAD OF HERMES OF PRAXITILES.

Gift of Mrs. A. S. Brown.

19. MARBLE COPY OF THE HEAD OF THE APPOLO BELVEDERE.

Gift of Mr. Charles G. Washburn.

20. MARGUERITE.

Cast by Leonard Crunell, Chicago. Replica of head in the Chicago Art Museum.

Gift of Mrs. A. G. Bullock.

21. HERMES.

Museum of Olympia. Middle of 4th century B. C.

An original work of Praxitiles, found in 1877, lying near its pedestal. Hermes, messenger of the gods, conveying the infant Dionysos to the Nymphs.

"We must regret the lost parts of this statue, but the beauty of what remains is beyond description."

"Refinement is the most prominent characteristic of the Hermes."

The chief restorations are the right elbow, forearm and hand, left leg below the knee, and left foot, right leg between knee and ankle.

Gift of the Art Students Club.

22. RELIEF.

Probably copied from the Hermes, and suggesting the restorations.

Gift of the Art Students Club.

23. DANCING BACCHANTE.

Statue in Berlin. Latter part of 4th century B. C.

This exquisite fragment, refined both in conception and technique, represents a follower of Bacchus in the full enjoyment of the dance.

Gift of Mr. F. S. Pratt.

JAPANESE PRINTS.

Lent by Mr. Denman W. Ross, Cambridge.

KORINSAI.

1. Man adjusting Lady's Sandal.
2. Lady and Two Little Girls Walking.

SHUNSHO.

3. Court Nobles with Swords.
4. Girl with Oar by Boat.

UTAMARO.

5. Lady and Girl Arranging Flowers in Vase.
6. Woman Tossing Infant.

KIYONAGA.

7. Two Salt-girls with Buckets.
8. Three Ladies, Girl and Child Walking.

UTAMARO.

9. Two Girls and a Man Fishing.

SHUNCHO.

10. Man and Three Children with Flowers.

SHUMMAN.

11. Group Washing Clothes in Stream.

HARUNOHU.

12. Two Girls with Child and Fighting Cocks.

HOKUSAI.

13. Growing Iris and Locust.
14. Wave-crest and Boats.
15. Landscape of Fuji and Trees.

HIROSHIGI.

16. Wayside Inn and Sudden Shower.
17. Large and Small Fish.
18. One Large Blue, and Two Small Red Fish.
19. Birds and Waves.
20. Peacock on Tree Trunk.

TAPESTRY.

21. Old Flemish. Lent by Mrs. S. D. Warren, Boston.

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22. BUST IN BRONZE.

The French painter, J. L. Gerome, by the French sculptor, Carpeaux.

Carpeaux, 1827—1875, was celebrated as a maker of portrait busts, a branch of modern art peculiarly French. This bust of Gerome is one of his two most famous works of this kind. The Museum.

Gift of the grandchildren of Mr. Joseph Tuckerman, of Newport, R. I.

WATER COLORS.

J. LINDON SMITH.

Lent by Mr. Denman W. Ross, Cambridge.

23. Lucca Door Way.
24. Statue of Gattamelata.
25. Drunken Faun.
26. South Porch of a Cathedral, Verona.
27. Foscari Boys.

SUSAN H. BRADLEY.

28. Mt. Monadnock. — The artist.
29. Mt. Moat and Ledges from Intervale. — The artist.

RICHARD BEAVIS.

30. Washing the Casks at St. Malo. — Miss Moen, Worcester.

DRAWING.

B. W. POTTER.

31. Portrait Head. — Mr. E. W. Emerson, Boston.

OIL PAINTINGS.

ARTIST. OWNER.

LEONARDO da VINCI.

Italian, 1452—1519.

Painter, Sculptor, Architect, Poet, Musician, Engineer, Physicist.

"The most accomplished painter of his generation and one of the most accomplished in the world. He was the first painter to recognize light and shade as among the most significant and attractive of the world's appearances and as elements of the utmost importance in his art."

32. Portrait of a Young Girl.
Mr. Theodore M. Davis, Newport, R. I.

GEORGE ROMNEY.

English historical and portrait painter, 1734—1802.

"His portraits of women are full of grace, distinction and sweetness."

33. Portrait of Miss Pole-Carew, who was Anne, the second wife of Charles, Lord Somers.
Mr. Theodore M. Davis, Newport, R. I.

SIR HENRY RAEBURN.

Scotch portrait painter, 1756—1823.

34. Portrait of Marion Gilchrist, wife of James Gilchrist, Edinburgh. Mr. Theodore M. Davis, Newport, R. I.

ARTIST. OWNER.

FERDINAND BOL.

Dutch, 1611—1680.

The oldest student of Rembrandt. The portraits of his later manner, of which the picture shown is an example, "are fine, taken in the fullest light."

35. Portrait of a Dutch Lady. Mr. Theodore M. Davis, Newport, R. I.

GIOVANNI BATTISTA MORONI.

Italian portrait painter of the Venetian School, c. 1510—1578. "In portraiture he ranks near Titian himself."

36. An Abbess.

PIERRE MIGNARD.

1610—1695.

The chief French portrait painter of the 17th century. All the celebrities and all the beauties of his day sat to him.

37. Portrait of a boy. Mr. Theodore M. Davis, Newport, R. I.
38. Portrait of a girl. Mr. Theodore M. Davis, Newport, R. I.

ADOLPHE MONTICELLI.

French, 1824—1886.

He held color to be the main factor in art and sacrificed detail to masses.

39. The Symposium. Mr. Theodore M. Davis, Newport, R. I.

CONSTANT TROYAN.

French, 1810—1865.

Prominent painter of landscape with or without cattle.

40. The Windmill. Mr. Theodore M. Davis, Newport, R. I.

ARTIST. OWNER.

NARCISSE DIAZ.

Born of Spanish parents at Bordeaux, in 1809, died 1876.

Distinguished landscape painter of the Barbizon School. His works have an extraordinary charm of color.

41. Landscape. Mr. Theodore M. Davis, Newport, R. I.

C F. DAUBIGNY.

French, 1817—1878.

Barbizon School. One of the most noted French landscape painters and etchers. His landscapes have great dignity of composition and beauty of color and outline. Specially a painter of river scenes. His picture here shown was exhibited in Paris in a collection of 100 masterpieces.

42. The River Front. Mr. Theodore M. Davis, Newport, R. I.

THEODORE ROUSSEAU.

French, 1812—1867.

Barbizon School. He founded the modern French School of landscape painting of which he was himself one of the chief glories. Rousseau and Corot are reckoned the greatest painters of this school.

43. The Pasture. Mr. Theodore M. Davis, Newport, R. I.

J. B. C. COROT.

Celebrated French landscape painter, 1796—1875.

His originality was great and he saw and painted nature in a manner full of poetry and

ARTIST. OWNER.

fancy. His pictures possess exquisite harmony of tone.

44. Environs of Paris. Mr. Theodore M. Davis, Newport, R. I.

CLAUDE MONET.

Contemporary French painter, leader of the Impressionist School. "Except Turner, no one has carried so far the study of light."

45. Cathedral at Rouen. Mr. Theodore M. Davis, Newport, R. I.

THOMAS GAINSBOROUGH.

Famous English portrait and landscape painter, 1727—1788.

"His landscapes are not less gifted than his portraits."

46. Landscape. Mr. Theodore M. Davis, Newport, R. I.

PAULUS MORELSE.

Dutch, 1571—1638.

47. A Monk. Mr. Theodore M. Davis, Newport, R. I.

JAN HACKAERT.

Dutch landscape painter. 1635—1699.

48. A. Landscape. Figures by A. Van de Velde. Mr. Theodore M. Davis, Newport, R. I.

HANS MEMLING.

Celebrated Flemish painter, 1435—1494.

49. Madonna and Child. Mr. Theodore M. Davis, Newport, R. I.

ARTIST. OWNER.

JOHN CROME.

"Old Crome," 1769—1824. English landscape painter, founder and chief representative of the Norwich School. "He still remains the greatest draughtsman of many trees and is specially the master of the Oak."

50. Landscape. Mr. Theodore M. Davis, Newport, R. I.

JOHN CONSTABLE.

Celebrated English landscape painter, 1776—1837.

51. Hampstead Heath. Painted 16th Oct., 1821, for Mrs. Constable. Mr. Theodore M. Davis, Newport, R. I.

FRANCESCO GUARDI.

Venetian painter, 1712—1793.

Pupil of Canaletto and close follower of his master in style and subject.

52. Court of Palace. Mr. Theodore M. Davis, Newport, R. I.
53. Courtyard of Palace. Mr. Theodore M. Davis, Newport, R. I.
54. Street in Verona. Mr. Theodore M. Davis, Newport, R. I.
55. Venice. Mr. Theodore M. Davis, Newport, R. I.

JEAN FRANÇOIS MILLET.

French, 1814—1875.

Best known as a painter of French peasant life, and it may be questioned whether modern France has produced any greater or more original artist.

56. The Flight into Egypt. Mr. R. C. Vose, Boston.

A. G. DECAMPS.

French, 1803—1860.

ARTIST. OWNER.

Said to be the founder of the charming French school of Orientalists.

57. An Arab Guard. Mr. R. C. Vose, Boston.
58. A Courtyard, Cairo. Mr. R. C. Vose, Boston.

PROSPER MARILHAT.

French, 811—1847.
Chiefly a painter of Eastern scenes.

59. On the Mediterranean. Mr. R. C. Vose, Boston.

EUGENE ISABEY.

French marine painter, 1830—1886.

60. Marine. Mr. R. C. Vose, Boston.

FELIX ZIEM.

Contemporary French painter.

61. Venice from the Public Gardens.
Mr. R. C. Vose, Boston.

EUGENE BOUDIN.

Lately dead. Among the very best French painters of the sea. His most characteristic pictures are of the harbors along the French coast.

62. Port of Trouville. Mr. R. C. Vose, Boston.

JAN MONCHABLON.

Contempory French painter.

63. Harvesting. Mr. R. C. Vose, Boston.

CAMILLE MAGNUS.

Contemporary French painter.
Barbizon School, pupil of Diaz.

64. Forest of Fontainebleau. Mr. R. C. Vose, Boston.

ARTIST. OWNER.

GABRIEL MAX.

Contemporary German painter.

65. Head. Mr. R. C. Vose, Boston.

CARL SOHN.

Contemporary German painter.

66. The Music Lesson. Mr. R. C. Vose, Boston.

L. C. A. STEINHEIL.

German, 1814—1885.

67. Albert Dürer at Work. Mr. R. C. Vose, Boston.

FONDEVILLA.

Naples.

68. Feeding Pigeons at St. Mark's. Mr. R. C. Vose, Boston.

J. FOXCROFT COLE.

American.

69. Landscape. R. C. Vose, Boston.
70. On the Coast of Normandy. Mr. S. D. Warren, Boston.

N. M. PAIRPOINT.

Providence.

71. Sheep at the Bars. Mr. R. C. Vose, Boston.

HENDRIK WILLEM MESDAG.

Contemporary Dutch painter of marine views.

72. Departure of Fishing Boats from Scheveningen. The Museum.
Bequest of Mr. Joseph Tuckerman of Newport, R. I.

ARTIST. OWNER.

ERNEST TUCKERMAN.

American, died 1883.
Pupil of Gerome and Barrais.

73. A Study of Moliere. The Museum.
In the Paris Salon of 1878.
Bequest of Mr. Joseph Tuckerman, of Newport, R. I.

74. Hen and Chickens (after an old Italian artist). The Museum.
Bequest of Mr. Joseph Tuckerman, of Newport, R. I.

GILBERT STUART.

American portrait painter, 1775—1828.

Painter of Washington and many eminent Americans of that time. Stuart excelled as a colorist, and his pictures show great insight into character.

75. Portrait of Mrs. Perez Morton née Apthorp. (Left unfinished in Stuart's studio at his death in Boston.) The Museum.
Gift of the grandchildren of Mr. Joseph Tuckerman, of Newport, R. I.

A. NEUHUYS.

Contemporary Belgian painter.

76. Children of Loing going to School. The Museum.
Gift of Mr. W. H. Sawyer.

H. R. POORE.

77. An English Staghound. The Museum.
Gift of Mr. E. A. Goodnow.

HELEN M. KNOWLTON.

78. Portrait of Wm. M. Hunt. The Museum.
Gift of the artist.

ARTIST. OWNER.

WASHINGTON ALLSTON.

American painter and poet, 1779—1843.

79. Rosalie. Mr. Nathan Appleton, Boston.

JOHAN VAN HUGHTENBURG.

Dutch, 1846—1733.

80. Battle Scene. Mr. Nathan Appleton, Boston.

FRANCIS W. LORING.

American.

81. Bridge at Chioggia. The artist

WALTER GAY.

American.

82. The Weaver. The artist.

MARY L. MACOMBER.

American.

83. Madonna and Child with Angels. The artist.
84. An Instrument of many Strings. The artist.

EDMUND C. TARBELL.

American.

85. In the Orchard. The artist.

C. H. DAVIS.

American.

86. Hillside near the Sea. The artist.
87. Winter Moonlight. The artist.
88. Summer Afternoon. The artist.

HOWARD CUSHING.

American.

89. Portrait. The artist.

ARTIST. OWNER.

H. D. MURPHY.

American.

90. Portrait Head. The artist.

M. B. PRENDERGAST.

91. The Henriette. The artist.

M. MUNKACSY.

Hungarian.

92. A Forest. Miss Moen, Worcester.

E. M. TABER.

93. Just before Spring. Mrs. Henry Holt, N. Y.

CHARLES EMILE JACQUE.

French, 1813—1894.

94. Sheep. Mr. J. H. Wolcott, Boston.

J. N. ROBERT-FLEURY.

Born in Cologn, 1847.

History and genre painter of distinction in Paris.

95. Portrait of the Sculptor, Rude.
Mr. S. M. Vose, Providence, R. I.

ALFRED DE BRÈANSKI.

96. Twickenham to Richmond. Mr. Benj. T. Hammond, Worcester.

HENRY BACON.

American.

97. A Corsican Bandit. Mr. J. Eastman Chase, Boston.

LAURA C. HILLS,

98. Miniature Portrait.
99. Miniature Portrait.
100. Miniature Portrait.